

SPECIAL SECTION: NEW TECHNIQUES

braid seed beads • texture & color charms

stitch crystals • paint metal • use a loom

January 2016

beadstyle



Wired bubble necklace
p. 34

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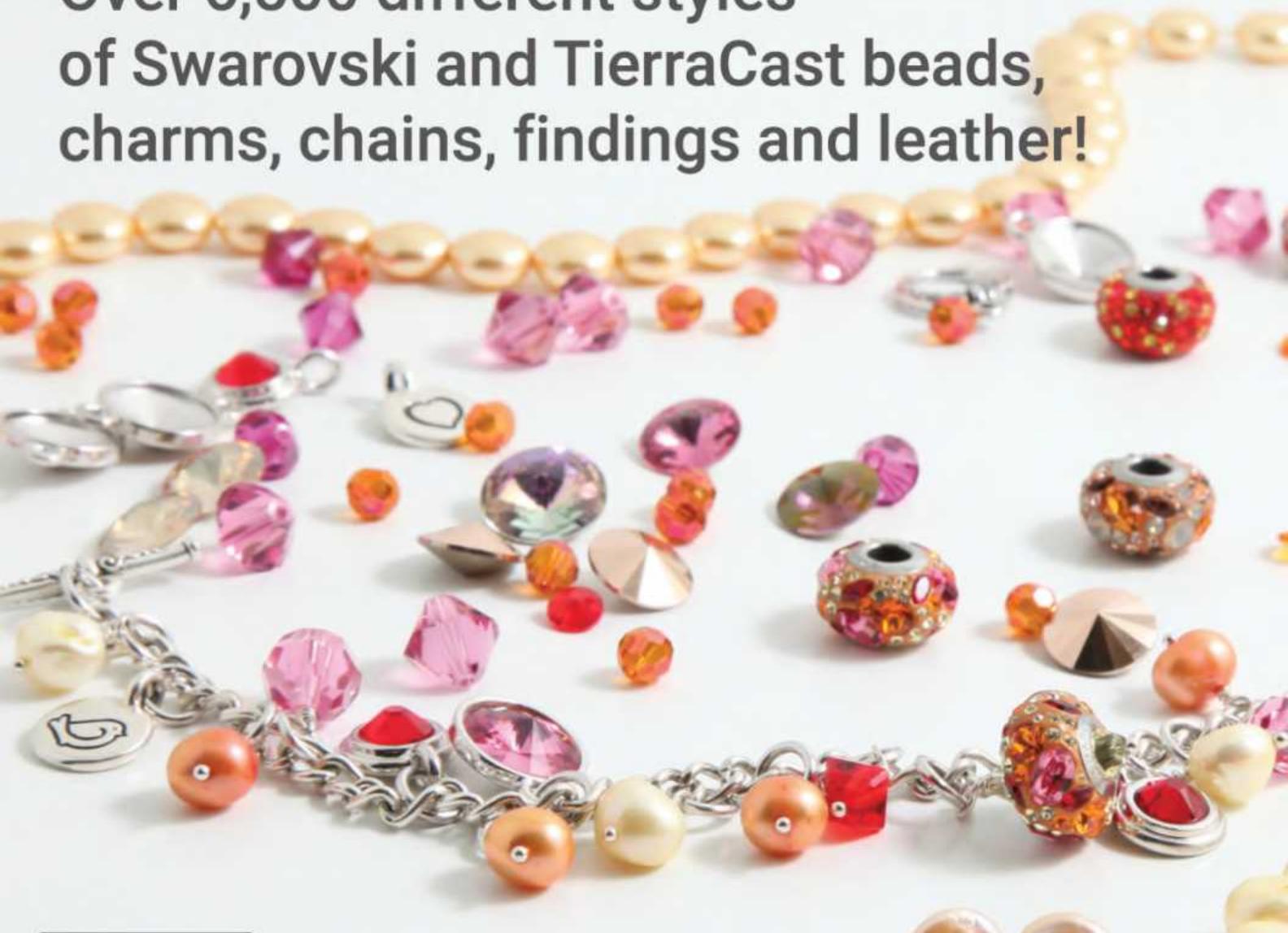


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Sara Broski gives resin a sophisticated spin

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WEAVE A SIMPLE LEATHER BRACELET

Try an easy version of Katie Hacker's project (p. 38).

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Subscribers, visit BeadStyleMag.com/bonus for an exclusive video of "Woven crystal & leather bracelet" (p. 38) with extra tips and design variations.

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Try a new technique! Not just for the sake of broadening your skills but for the sheer fun of it. For me, it was a foray into loomwork. Sure, I pulled the thread too tight and one bracelet ended up a few beads short. But there's nothing like that DIY rush! In this issue, our featured contributors (below) offer top-notch instruction and insider tips to help you embrace the new. So go for it!

Starting with this issue, we're highlighting more of your work and tips. See page 16 for a collection of beautiful birthstone designs you submitted. Your next opportunity: April (diamond) and May (emerald) designs. Please email a hi-res photo, your full name, city, and state to editor@beadstylemag.com by January 15.

Cheers to a creative, gotta-try-that 2016!



editor@beadstylemag.com

Email your
birthstone designs
to editor@beadstylemag.com.

NEW TECHNIQUES: Featured contributors



Anna Draeger

Crossweave, p. 24

Anna is the author of five books, including *Crystal Brilliance*, as well as a full-time jewelry designer and instructor: "I love to share my projects in order to help women find a way to express their creativity."



Carrie Eastwood

Wirework, p. 34

Carrie has been a knitter, painter, quilter, potter, sculptor, and more, until 10 years ago: "Now my sole creative outlet is designing and making jewelry. I love working with stone, crystal, glass, wire, and metal."



Katie Hacker

Loomwork, p. 38

An active author, blogger, and TV presence, Katie adapts classic techniques like weaving and macramé for contemporary DIY jewelry: "Once you get the hang of it, loomwork is really meditative. I'm loving it!"



Becky Nunn

Clay and resin, p. 27

Becky raves about the versatility of epoxy clay: "It's one of those diverse mediums that can be sculpted, texturized, colorized, inked, embedded, and molded. The creativity just goes on and on!"



Ruthie Youngman

Patinating, p. 30

Ruthie's jewelry line includes teacup necklaces, crystals, and all things bling. Her tip for managing it all? "Invest in a good organization system so you can see your beads easily and find what you need."

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Bead Talk

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Wirework, stitching, stringing, and more!

Neelay Patel combines multiple techniques and materials in his dazzling Sweet Impression necklace. "I've always tried to combine wireworking with seed bead weaving, without much success. The hollow knitted wire by SilverSilk solved my problem — I can sew through the knit holes while still maintaining the integrity of the wire that frames my beadwork." Find instructions for this project in Neelay's new book, *Jewelry Designs with Knitted Wire*, and see more of his work at nealaypatel.com.

Luminous looks

There's no better time for luster and shine than the holiday season. These readers embraced that with glowing results!

Look
what our
readers
made!



Natalia Hundley
Leland, North
Carolina
nataliastreasures.etsy.com

Natalia also makes these pretty pearl collars in mixed colors, but for a winter party the smart choice is snowy white.



Deb Floros
Canton,
Connecticut
debluv.etsy.com
Deb used sari silk to add a soft touch to translucent opalite beads and pearls in this fancy night-out necklace.

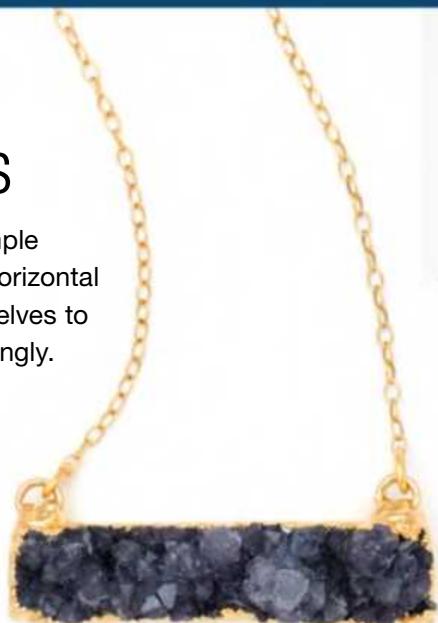


Stephanie White
Cypress, Texas
swcreations.net
Crystals, pearls, and gemstones accented with glimpses of silver make for a sparkling entrance in Stephanie's crossweave necklace.

Trend to try

Bar necklaces

Raise the style bar with a simple necklace! With a vertical or horizontal bar, these pieces lend themselves to either layering and wearing singly.



This gorgeous druzy pendant needed only fine-link chain to become a wearable piece.
realmofthegoddess.com



Customize a Nunn Design bezel with glass glitter and resin.
bellomodo.com



Kristina Henning hammers and oxidizes recycled sterling silver in her sleek necklace.
kristinahenning.com



Jennifer Robinson wires pale hues of aquamarine for a subtle effect.
livjewellery.etsy.com

Reader tips

What's the best way to learn a new technique?
Our Facebook fans weighed in.

When the artist is available to teach me or I find a video on YouTube.
– Celine Godin-Migyanka

E-books. Well-written instructions with tips and step-by-step pictures.
– Nilda Rebeccaame

Videos and clearly written instructions with photos are good.
– Carolyn Hoffart

Practice, practice, practice!
– Sharon Cowden Olson

I prefer to learn new techniques in a class at my local bead store.
– Ann Stevenson Carson

Gotta have 'em!

Whether you're learning a new technique or working with the classics, these tools will help you achieve success.

Affordable loom

Beadalon's Jewel Loom is a fun way to learn bead weaving. The loom's hourglass shape fits in your hand, and the removable metal rod helps you achieve the right tension. You can also buy the loom with a needle threader, needle, and carrying case. (We've been having so much fun with it, though, we haven't had a chance to put it away!) dreamtimecreations.com

Use it to make this bracelet on page 38.



Two ways to bend metal bracelets

Bracelet-bending pliers help you curve metal blanks and wire into rounded shapes. The replaceable nylon jaws protect the surface from damage. Want to make a custom cuff? After stamping your design on an aluminum blank, insert one end in the bracelet-bending bar and curve it. Repeat on the other end and you're done. So easy! impressart.com

NEXT ISSUE MARCH 2016

Celebrate nature!

Stitched floral earrings bring a breath of fresh air to spring jewelry.

Plus: chain mail bracelets, micro macramé, and colorful fringe necklaces.

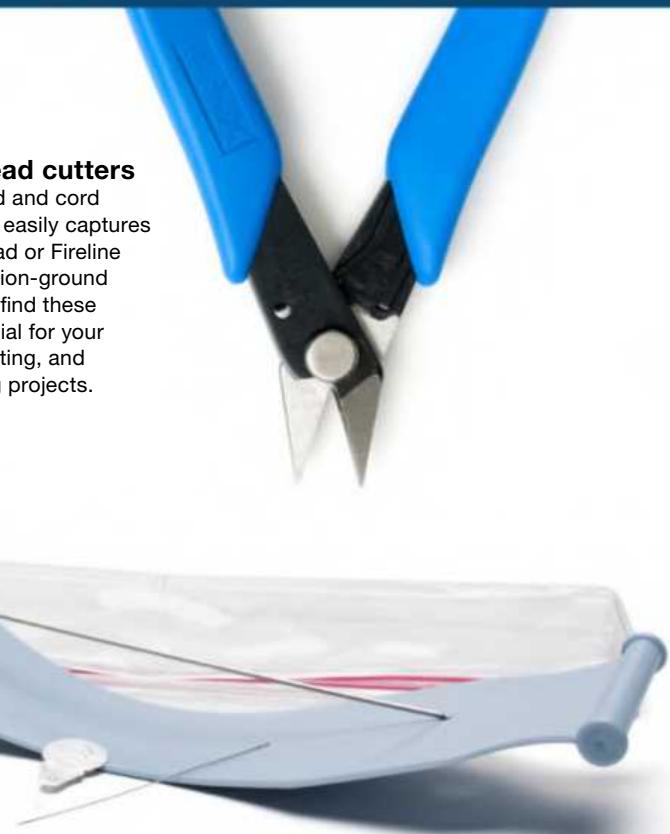
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xuron.com





To give and to get

Creative and creativity-inspiring gifts will bring out the holiday fun. Add these to your wishlist, too!

Pet charms

Nina Designs offers a collection of paw prints and bones in gold, sterling, and bronze. And keep Fido close to your heart with a sterling silver charm from Stones & Findings. ninadesigns.com • stonesandfindings.com



Penlight

The caregiver in your life will love this pocket-sized light that makes checking pupils a snap. Nurse and designer Adrian Schwab also makes lampworked beads that fit the base, which comes in black, white, pink, or red. beadables.com • mallorysquarestudios.com

Organizers

Keep everything together with hand-quilted organizers, perfect for beading supplies. The six zippered compartments in the mini size work great as a travel case for jewelry or makeup. And the craft storage envelopes will keep your instructions and favorite magazines corralled. yazzii.com



Give the gift of *Bead Style*!



Crystal pendant

Swarovski's new edelweiss crystal is a flower but resembles an icy snowflake. Add a pretty ribbon or chain for a quick ornament or necklace. artbeads.com



Needle threader

For the cat lover: This micro threader works with beading needles size 10 or larger. It includes a magnet so it won't stray from your needlework project. puffinco.com



Handmade silver beads

For your friend who loves to read, Anne Choi creates limited-edition beads with meaningful quotes and proverbs. "Your safety will be directly affected by your judgement" was inspired by a sign in her neighbor's backyard. annechoi.com

birthstones. december&january



Amanda Madison
Kansas City, Missouri
amadison2@kc.rr.com



Melanie Poole
Montevallo, Alabama
facebook.com/steampunkbutterfly

Turquoise & Garnet



Jane Mitchell
Riverside, California
facebook.com/JAM-custom-jewelry-design
jamitch951@sbcglobal.net



Zuzana Tothova-Taljeh
Duvall, Washington
zutaljeh.com

Look
what our
readers
made!



Laurie Martin-Gardner
Haleyville, Alabama
gypsygrove.etsy.com
gypsygrove.com



Glenn Webster
Temple, Texas
justbecausebeadboutique.com

You love designing handcrafted jewelry with turquoise, a symbol of friendship, and garnet, which is said to regenerate the body and stimulate metabolism.



Jennifer Robinson
Huntsville, Ontario, Canada
livjewelleryhandmade.com
livjewellery.etsy.com



Liz Crafton
Harrison, Michigan
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High-rise tassel necklace

Build a tower of disk beads in a necklace you can make today and wear tonight. You can use turquoise or substitute budget-friendly dyed magnesite or howlite like I did. Slip the simple chain over your head for easy wear — perfect for your on-the-go lifestyle! — *Rachel Frye*



1 **necklace** • To make the tassel: Cut a $3\frac{3}{4}$ -in. (9.5 cm) piece of 22-gauge wire. On one end, make a plain loop (see Basics, p. 58). Cut four 5-in. (13 cm) pieces of chain. Open the wire loop (Basics) and attach the center link of each chain. Close the loop.

2 On the wire, string a cone, eight disk beads, a heishi spacer, and a 4 mm spacer. Make a wrapped loop (Basics).

3 To make a bead connector: Cut a $2\frac{1}{2}$ -in. (6.4 cm) piece of 24-gauge wire. On one end, make the first half of a wrapped loop. String a 3 mm bead. Make the first half of a wrapped loop.

4 Cut a 28-in. (71 cm) piece of chain. String the tassel on the chain. Attach each end link to a loop of the bead connector. Complete the wraps. *



Build a mini stack for matching earrings.

What you'll need

necklace 28 in. (71 cm)

- ◆ 8 12 mm turquoise, magnesite, or howlite disk beads
- ◆ 3 mm round bead
- ◆ 6 mm metal heishi spacer
- ◆ 4 mm flat spacer
- ◆ $3\frac{3}{4}$ in. (9.5 cm) 22-gauge wire
- ◆ $2\frac{1}{2}$ in. (6.4 cm) 24-gauge wire
- ◆ 48 in. (1.22 m) rolo chain, 1.5 mm links

- ◆ 15 mm cone
- ◆ 2 pairs of chainnose pliers
- ◆ roundnose pliers
- ◆ diagonal wire cutters

Disk beads from Kandu Beads, 203.439.8689, kandubeads.com.

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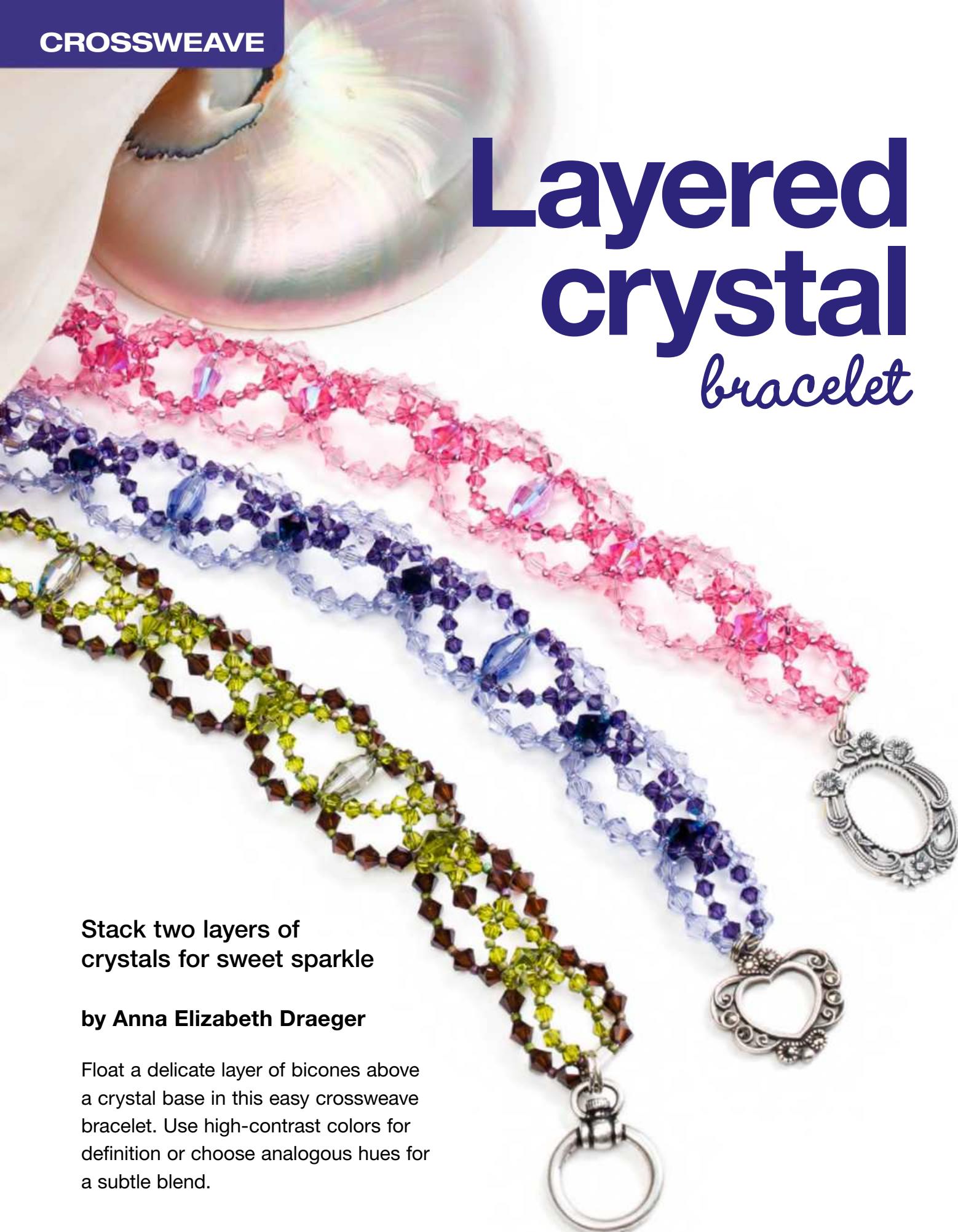
Replaceable weighted brass head

www.ImpressArt.com

Patent Pending

CROSSWEAVE

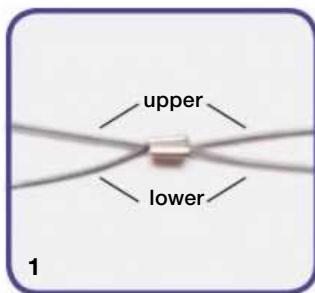
Layered crystal bracelet



Stack two layers of crystals for sweet sparkle

by Anna Elizabeth Draeger

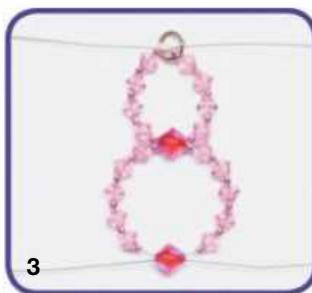
Float a delicate layer of bicones above a crystal base in this easy crossweave bracelet. Use high-contrast colors for definition or choose analogous hues for a subtle blend.



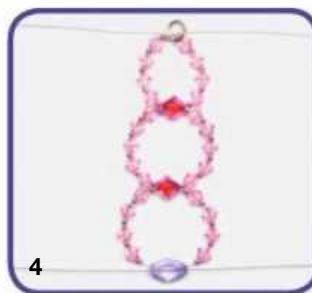
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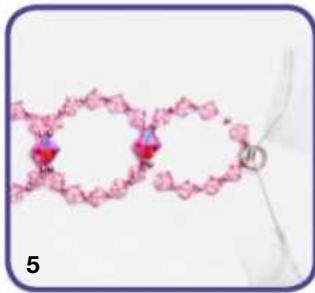
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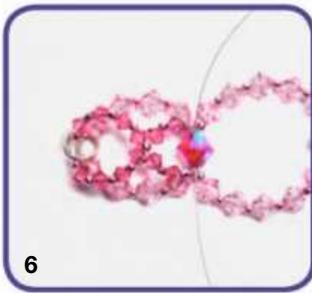
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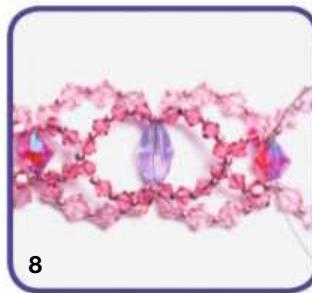
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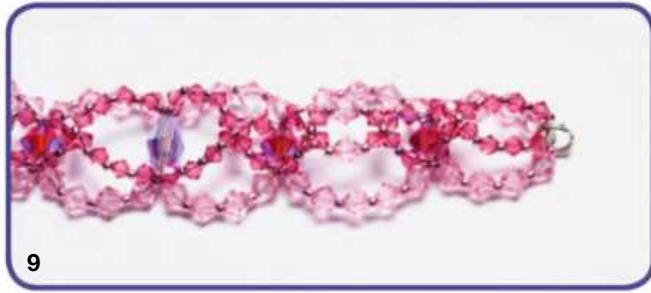
6



7



8



9



10

1 bracelet • Cut two 27-in. (69 cm) pieces of beading wire. Center a crimp bead over both wires. Crimp the crimp bead (see Basics, p. 58). Center a split ring or two jump rings over the crimp bead. Separate the wires into upper and lower pairs.

2 To make the lower layer: On the lower wires, on each end, string five 15° seed beads alternating with four 4 mm bicone crystals. String each end through a 6 mm bicone crystal in opposite directions. Tighten the wires.

3 String six 15°s alternating with five 4 mms. String each end through a 6 mm bicone in opposite directions.

4 String five 15°s alternating with four 4 mms. String each end through a 10 mm crystal in opposite directions.

5 Repeat steps 2 through 4. Repeat steps 2 and 3. String five 15°s alternating with four 4 mms. On one wire, string two 5 mm jump rings or a split ring. String each wire end through a crimp bead in opposite directions. Do not crimp the crimp bead. Secure the ends with tape.

6 To make the upper layer: On each end of the upper wires, string four 15°s alternating with four 3 mm bicone crystals. String each end through a 15° in opposite directions. On each end, string two 3 mms alternating with two 15°s. String each end

through the 6 mm on the lower layer.

7 On each end, string two 15°s alternating with two 3 mms. String each end through a 15°. On each end, string: 3 mm, 15°, 4 mm, 15°, 3 mm. String each end through a 15° in opposite directions. On each end, string two 3 mms alternating with two 15°s. String each end through the next 6 mm on the lower layer in opposite directions.

8 On each end, string two 15°s alternating with two 3 mms. String each end through a 15° in opposite directions. On each end, string four 3 mms alternating with four 15°s. String each end through the 10 mm on the lower strand. On each end, string four 15°s

alternating with four 3 mms. String each end through a 15°. On each end, string two 3 mms alternating with two 15°s. String each end through a 15° in opposite directions. On each end, string four 3 mms alternating with four 15°s. On one end, string a split ring or two jump rings. String each end through a crimp bead in opposite directions. Crimp the crimp bead and trim the excess wire.

9 Repeat steps 7, 8, and 7. On each end, string two

15°s alternating with three 3 mms. String each end through a 15° in opposite directions. On each end, string four 3 mms alternating with four 15°s. On one end, string a split ring or two jump rings. String each end through a crimp bead in opposite directions. Crimp the crimp bead and trim the excess wire.

10 Cut a 1/4-in. (6 mm) piece of chain. Open a jump ring (Basics) and attach an end link and the bar half of a toggle clasp. Close the jump ring. Use a 3–4 mm jump ring to attach the remaining end link of chain and the jump rings or split ring on the bracelet. On the other end, attach the loop half of the clasp to the jump rings or split ring.

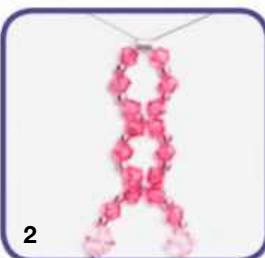
Make sure the loops of your earring wires are large enough to accommodate a crimped bead.

Trim it

It's easier to string if you trim the ends of your beading wire periodically to eliminate fraying.



1



2



3

1 **earrings** • For each earring: Cut a 7-in. (18 cm) piece of beading wire. Center a 6 mm bicone crystal on the wire. On each end, string: 15° seed bead, 3 mm bicone crystal, 15°, 4 mm bicone crystal, 15°, 3 mm, 15°, 3 mm. String each end through a 15° in opposite directions.

2 On each end, string three 3 mms alternating with two 15°s. String

each end through a 15° in opposite directions. On each end, string three 3 mms alternating with two 15°s. String each end through a crimp bead in opposite directions. Tighten the wire and crimp the crimp bead (see Basics, p. 58).

3 Open the loop of an earring wire (Basics) and attach the dangle. Close the loop. *

What you'll need

bracelet 8 in. (20 cm)

- ◆ 2 10 mm crystals
- ◆ 6 6 mm bicone crystals
- ◆ 84 4 mm bicone crystals
- ◆ 108 3 mm bicone crystals
- ◆ 1 g 15° seed beads
- ◆ flexible beading wire, .010 or .012
- ◆ 1/4 in. (6 mm) chain, 2 mm links
- ◆ 4 5 mm jump rings or 2 5 mm split rings
- ◆ 3–4 mm jump ring
- ◆ 2 crimp beads
- ◆ toggle clasp
- ◆ 2 pairs of chainnose pliers, or split-ring pliers
- ◆ diagonal wire cutters
- ◆ crimping pliers (optional)

earrings

- ◆ 2 6 mm bicone crystals
- ◆ 4 4 mm bicone crystals
- ◆ 36 3 mm bicone crystals
- ◆ 1 g 15° seed beads
- ◆ flexible beading wire, .010 or .012
- ◆ 2 crimp beads
- ◆ 2 pairs of chainnose pliers
- ◆ diagonal wire cutters
- ◆ crimping pliers (optional)

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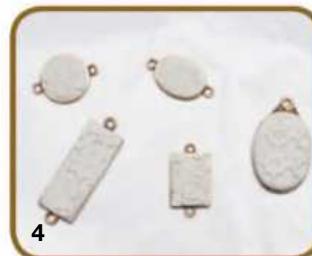
Create faux ceramic charms



Visit BeadStyleMag.com/beadroom to learn how to make a sculpted relief charm.

by **Becky Nunn**

Crystal Clay and resin provide unlimited creative possibilities: You can sculpt, texturize, and colorize to your heart's content. By mixing just a drop of blue and yellow pigments, I was able to create this faux-celadon look.

**1****2****3****4****5****6****7****8**

1 **components** • Mix equal parts of clay (a grape-sized amount of each) according to the manufacturer's directions until the clay is uniform in color. Make sure the clay is smooth; creases will be visible when you texturize it.

2 Press a small amount of clay into a bezeled link and smooth it with your fingers. The clay should be level with the edges of the bezel: Too much will overflow and too little won't yield a consistent impression.

3 To prevent sticking, rub a bit of baby powder over a texture sheet. Place the link from step 2 face

down on the sheet. Press the link firmly (see "Good impressions," below). Carefully remove the link.

4 Fill the remaining bezels and pendant with clay and texturize as desired. Remove excess clay from the findings and texture sheet (see "Easy cleanup," below).

5 Close three 17 mm decorative jump rings (see Basics, p. 58). Take a bit of clay and fold it around a jump ring. Smooth the seam on the back. Texturize the front side on a texture sheet. Make three embellished jump rings.

6 To make a head pin unit: With leftover clay, make small (6–10 mm) shapes. Insert a head pin, head side first, into each. If desired, make a plain loop (Basics) perpendicular to the clay (or you can make the loop after you've colorized the piece). Texturize as desired. You'll need four head pin units, but you can make extras for earrings (or in case you like some units better than others). Allow all components to dry.

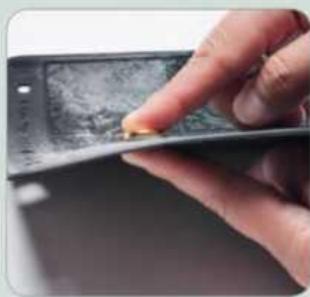
7 Following the manufacturer's directions, mix equal parts of two-part resin. Use a wooden craft stick to stir for two minutes, scraping down the side of

the cup. Place the resin under a lamp for five minutes to pop any bubbles. Using a toothpick, drip a drop or so of dye into the resin. Stir thoroughly. Note: Once applied, the resin will appear lighter than it does in the mixing cup.

8 Use the toothpick or a head pin to spread resin on each of the clay bezels, pendant, jump ring units, and head pin units. Also use the toothpick or head pin to move the resin into crevices and to the edges and to break up bubbles. Place the pieces under a U-V lamp or inverted box and allow them to cure completely.

Good impressions

To get a consistent impression, pick up the texture sheet so you can press both the bezeled link and the sheet.



Easy cleanup

Use wet wipes to clean excess clay or resin from the metal findings. As soon as you're done with the texture sheet, clean that too. Otherwise the excess clay will harden and be difficult to remove.



bracelet • Make the bezeled links, pendant, embellished jump rings, and head pin units (see "Components," p. 28).



On the bar end of the bracelet, attach an extra jump ring or two to add length if desired.



1

earrings • Make a pair of head pin units (see "Components," p. 28, steps 6 to 8).

2

For each earring: Cut three or four 1½–2-in. (3.8–5 cm) pieces of chain. Open the loop of an earring wire (see Basics, p. 58). Attach the head pin unit and chains and close the loop. *

Open nine 6 mm jump rings (see Basics, p. 58). Attach the components as shown. Close the jump rings.

Tip

You can place individual pieces on business cards to dry, if you like. They'll be easier to move without getting resin on your fingers. You can also fold the cards and tear a slot for holding embellished jump rings. This is handy if you want to apply resin to both sides of the clay.



What you'll need

bracelet 7½–7¾ in. (18.4–19.7 cm)

- ◆ 29 mm oval flat tag (pendant)
- ◆ 27 mm mini link long rectangle, with two loops
- ◆ 14 mm circle link, with two loops
- ◆ 14 mm mini link rectangle, with two loops
- ◆ 14 mm mini link oval, with two loops
- ◆ 4–8 1-in. (2.5 cm) head pins
- ◆ 3 17 mm decorative jump rings
- ◆ 9–11 6 mm textured jump rings
- ◆ toggle clasp
- ◆ 2 pairs of chainnose pliers
- ◆ roundnose pliers
- ◆ diagonal wire cutters
- ◆ Crystal Clay, white
- ◆ Clay Squisher or texture sheet
- ◆ two-part resin
- ◆ Castin' Craft Resin Dye
- ◆ gloves
- ◆ baby powder
- ◆ waxed paper
- ◆ wet wipes

- ◆ wooden craft sticks
- ◆ toothpicks
- ◆ measuring cups
- ◆ U-V lamp or box
- ◆ business cards (optional)

earrings

- ◆ Crystal Clay, resin, and Castin' Craft Resin Dye left over from bracelet
- ◆ 6–8 in. (15–20 cm) chain, assorted styles, 1–3 mm links
- ◆ 2 1-in. (2.5 cm) head pins
- ◆ pair of earring wires
- ◆ 2 pairs of chainnose pliers
- ◆ roundnose pliers
- ◆ diagonal wire cutters

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**"Don't tell yourself,
'I'm not good at this.'
You have to allow
yourself to get good!"**

Paint floral earrings

Apply patina inks to metal charms for custom chandeliers ♦ by Ruthie Youngman

My parents, both avid gardeners, provide plenty of floral inspiration for my jewelry making. Though these earrings combine a variety of techniques — painting, reliefing, glazing, and beading — these embossed components make it super easy to paint a colorful bouquet.

1 **earrings** • To make a bead unit: On a head pin, string a pearl or crystal. Make the first half of a wrapped loop (see Basics, p. 58). Make six bead units.

2 For each earring: Paint the background of the chandelier charm with the background color (see “Patinating tips,” p. 31). Allow to dry.

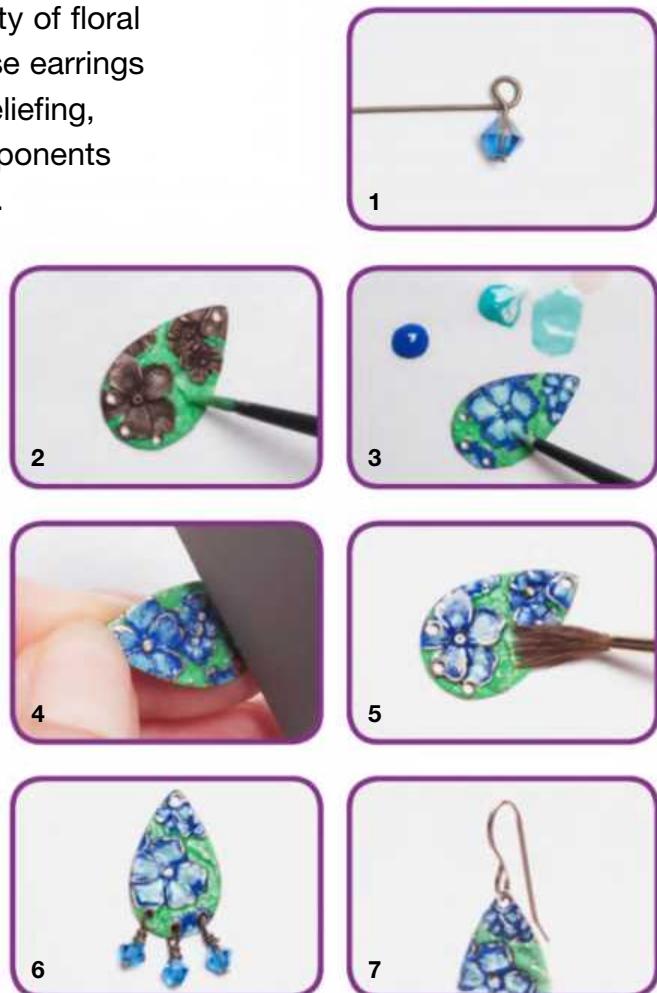
3 Paint the charm’s flower with the darkest paint. Allow to dry. Carefully add the medium color to each petal. Allow to dry. To the center of each flower, add a dab of the lightest paint. Allow to dry.

4 To highlight the raised edges, gently buff the piece with a reliefing block to remove the patina.

5 Paint the entire charm with glaze to seal. Allow to dry.

6 Attach a bead unit to each hole on the bottom of the charm, completing the wraps as you go.

7 Open the loop of an earring wire (Basics). Attach the dangle and close the loop.



What you'll need

earrings

- ◆ 6 4 mm pearls or crystals
- ◆ 2 21 mm Vintaj brass menagerie chandelier charms
- ◆ 6 1½-in. (3.8 cm) brass head pins
- ◆ pair of brass earring wires
- ◆ 2 pairs of chainnose pliers
- ◆ roundnose pliers
- ◆ diagonal wire cutters
- ◆ reliefing block
- ◆ 4 Vintaj patina inks: 1 background color, 3 flower colors in dark, medium, and light
- ◆ Vintaj glaze
- ◆ small paintbrush
- ◆ waxed paper

Supplies from Fusion Beads,
888.781.3559, fusionbeads.com.
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supplies. To find the nearest store,
visit beadshopfinder.com.

Patinating tips

- Although its consistency is watery, patina ink dries very quickly and sticks. Work on waxed paper so if ink bleeds the piece won't stick to the surface.
- A little dab of patina ink goes a long way. Use sparingly.
- Immediately clean your brushes in water when finished with each color.
- Sealing the component with glaze keeps the relieved edges from darkening over time.
- Mix a small drop of glaze into the paint for a thinner, lighter wash.



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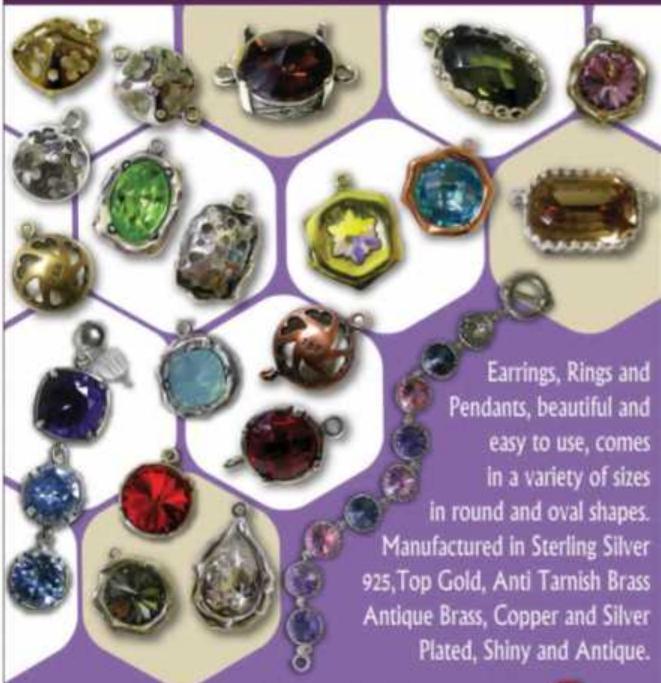
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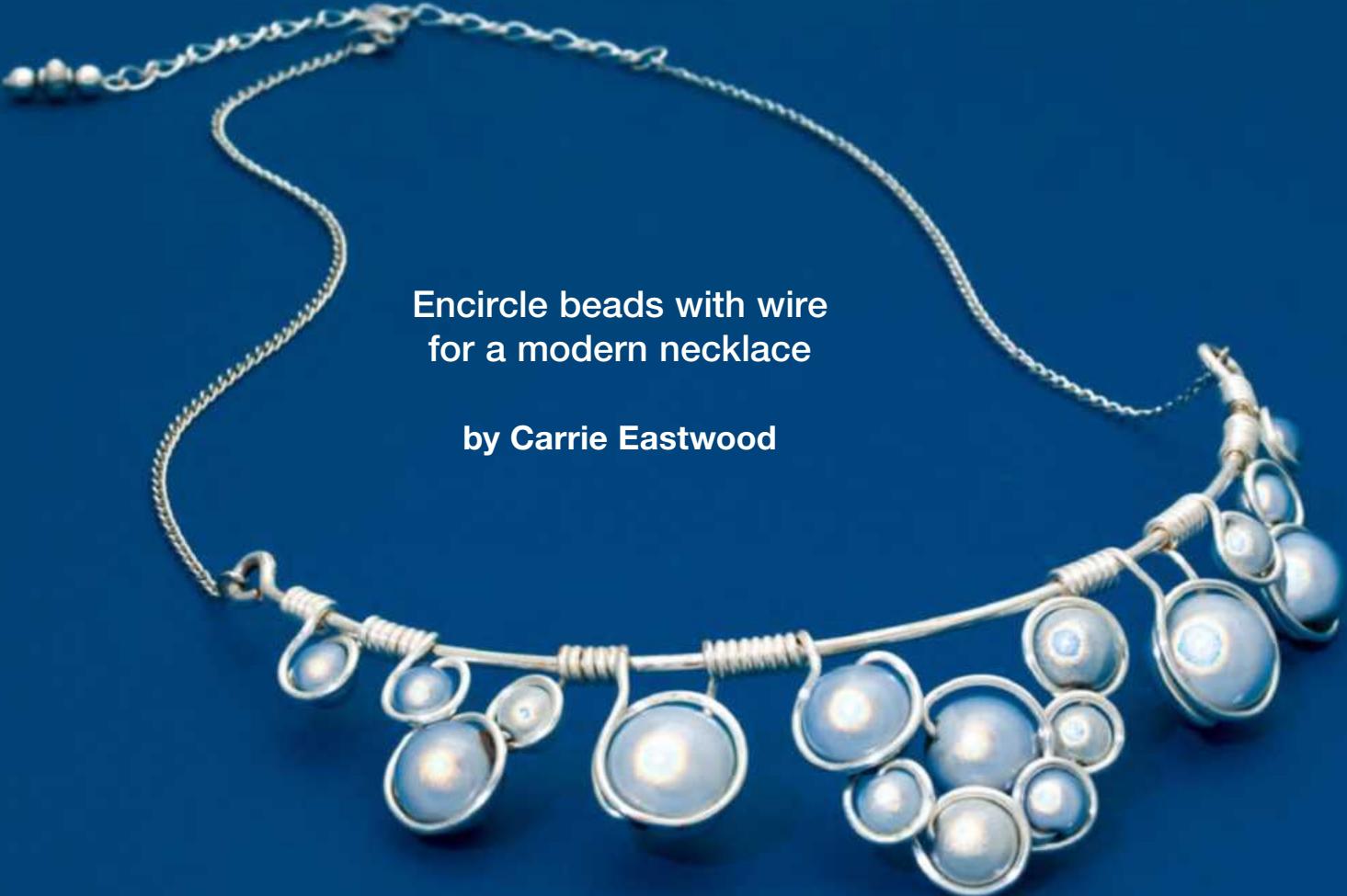
"Infinity" is a strong word that triggers powerful emotions. Similarly evocative, the **Infinity Pendant** sparkles with an intriguing, energetic stairway cut and the **Pave** **Infinity Pendant** sparkles with an intriguing Pave surface, both forever entwined in a loop with no beginning and no end and with technological finesse and perfection.

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The Professor of Crystal, Nick Regine is the star of Swarovski's "Ask the Professor" video series.

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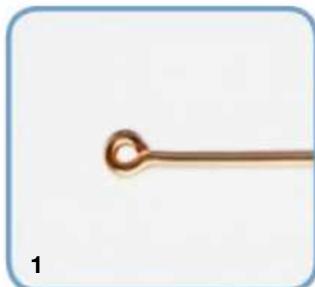


Encircle beads with wire
for a modern necklace

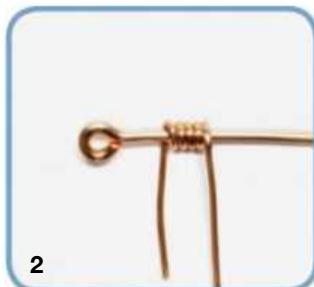
by Carrie Eastwood

Bring on the bubbly *jewelry*

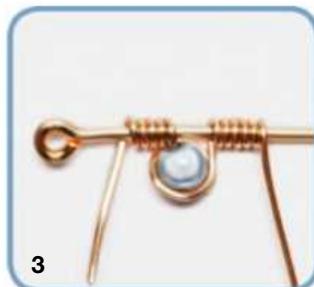
Celebrate the New Year with a little sparkling wire! Budget-friendly miracle beads light up an effervescent centerpiece in this contemporary twist on wirework. You can make this jewelry more or less elaborate, longer or shorter — just adjust the number of beads and length of wire to make it your own.



1



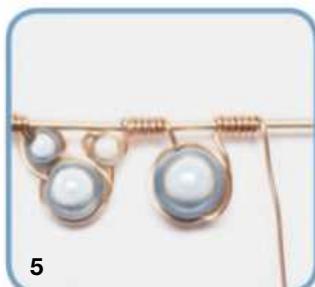
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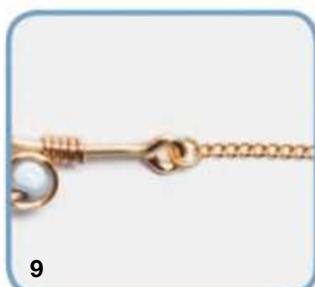
6



7



8



9



10



11

Wrap it up

When wrapping the necklace beads, make sure the wire is centered around the bead. Always wrap the wire counterclockwise.

1 necklace • Cut a 7-in. (18 cm) piece of 14-gauge wire. On each end, make a plain loop (see Basics, p. 58). This is the “spine.”

2 Cut a 50-in. (1.27 m) piece of 18-gauge wire. Make a hook on one end. Hook it on the spine about $\frac{1}{2}$ in. (1.3 cm) from one end. Wrap around the spine five or six times. Use chainnose pliers to snug the wraps together.

3 See “Face front,” p. 36. On the working wire, string a 6 mm color A bead and slide it to the spine. Wrap the wire counterclockwise around the bead (see “Wrap it up,” above), going behind the wire coming from the spine and

in front of the wire exiting the bead. Go under the spine, then make five or six wraps.

4 String a 6 mm color A. Wrap the wire counterclockwise around the bead, behind the working wire. String a 10 mm color A bead. Wrap counterclockwise around the 10 mm, behind the working wire. String a 6 mm color B bead. Wrap counterclockwise around the bead, behind the working wire and under the spine. Make six or seven wraps.

5 String a 12 mm bead. Wrap counterclockwise around the bead, behind the working wire. Go under the spine, then make six to eight wraps.

6 Wrapping in the same manner, attach an 8 mm color B, 6 mm color B, 10 mm color A, 6 mm color A, 8 mm color B, 6 mm color A, and 10 mm color A. Angle the wire as you go to cluster the beads. Wrap the spine six to eight times.

7 Repeat step 5. Repeat step 4, reversing the colors of the 6 mm beads. Repeat step 3. Trim and tuck the working wire close to the spine.

8 Flip the centerpiece over so the front is facing up. Center the wired beads on the spine. Gently curve the spine into a half-circle.

9 Cut two $4\frac{1}{2}$ –6-in. (11.4–15 cm) pieces of chain. Open a jump ring (Basics) and attach an end link of chain and a loop of the centerpiece. Close the jump ring. Attach a chain to the other side of the centerpiece.

10 Check the fit, and trim chain from each end if necessary. On one end, use a jump ring to attach a lobster claw clasp. Repeat on the other end, substituting a chain extender for the clasp.

11 String one to three 4–6 mm beads on a decorative head pin. Make the first half of a wrapped loop (Basics). Attach the loop to the end link of chain and complete the wraps.

Face front

When wrapping the necklace's centerpiece, the back side will be facing you. Follow the wrapping directions closely so that when you flip the piece over, the bead frames show up on the front of the piece. Wrap the earrings clockwise or counter-clockwise as indicated in each step.



1 **earrings** • Cut a 7-in. (18 cm) piece of 18-gauge wire. String a 10 mm bead, aligning the edge of the bead with the end of the wire. Wrap around the bead.

2 String a 6 mm bead. Wrap clockwise around the bead, going in front of the working wire.

3 String an 8 mm bead. Wrap counterclockwise around the bead, overlapping the wires at the top. Trim the wire to $\frac{3}{8}$ in. (1 cm). Make a plain loop (see Basics, p. 58).

4 Open the loop of an earring wire (Basics). Attach the dangle and close the loop. *



What you'll need

necklace 16–19 in. (41–48 cm)

- ◆ 2 12 mm miracle beads, color A
- ◆ 4 10 mm miracle beads, color A
- ◆ 2 8 mm miracle beads, color B
- ◆ 10 6 mm miracle beads, 6 in color A, 4 in color B
- ◆ 1–3 4–6 mm accent beads
- ◆ 7 in. (18 cm) 14-gauge wire
- ◆ 50 in. (1.27 m) 18-gauge wire
- ◆ 8–12 in. curb chain, 2 mm links
- ◆ 2–3-in. (5–7.6 cm) chain extender, 4 mm links
- ◆ 1½-in. (3.8 cm) decorative head pin
- ◆ 4 4 mm jump rings
- ◆ 2 pairs of chainnose pliers
- ◆ roundnose pliers
- ◆ diagonal wire cutters

earrings

- ◆ 2 10 mm miracle beads, color A
- ◆ 2 8 mm miracle beads, color A or B
- ◆ 2 6 mm miracle beads, color B
- ◆ 14 in. (36 cm) 18-gauge wire
- ◆ pair of earring wires
- ◆ 2 pairs of chainnose pliers
- ◆ roundnose pliers
- ◆ diagonal wire cutters

Beads from The Beading Room, thebeadingroom.com, and Goody Beads, 952.938.2324, goodybeads.com. Wire from Unkamen Supplies, unkamensupplies.etsy.com. Check your local bead store for supplies. To find the nearest store, visit beadshopfinder.com.

“The possible combinations of beads and wire in this design are endless — the only constants are the round bead shape and basic wire gauge. The rest is up to your imagination.”

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Woven crystal & leather bracelet

Simple loom weaving yields on-trend jewelry ♦ by Katie Hacker

Are you looking for a stylish entry into loomwork? This project shows you how to weave for success. Soon you'll be trying bicone crystals, mixed colors, and wider rows. Once you learn bead weaving, you'll find it both addictive and relaxing!

1 bracelet • Insert one end of the metal rod in one of the loom's holes. Gently bend the loom and insert the other end of the rod in the remaining hole. Cut a 54-in. (1.37 m) piece of leather cord. On one end of the loom, placing the cord in the first groove, tie a knot around the end knob on the loom. Place the cord into the corresponding groove on the other end of the loom. For a video on how to set up your loom, visit beadalon.com.

2 Wrap the cord around the corresponding button on the back (see "The right tension," p. 40). Leaving two empty grooves (a crystal width apart), place the cord into the corresponding groove on the opposite end of the loom. Don't pull the cord too tightly.

3 Wrap around the corresponding button on the back, then wrap around the opposite end of the loom a third time. Wind the cord around the button and tie a knot. Trim the excess cord.

4 Remove the metal rod and your loom will be ready to use. These are the warp cords (warps, as we'll now refer to them).

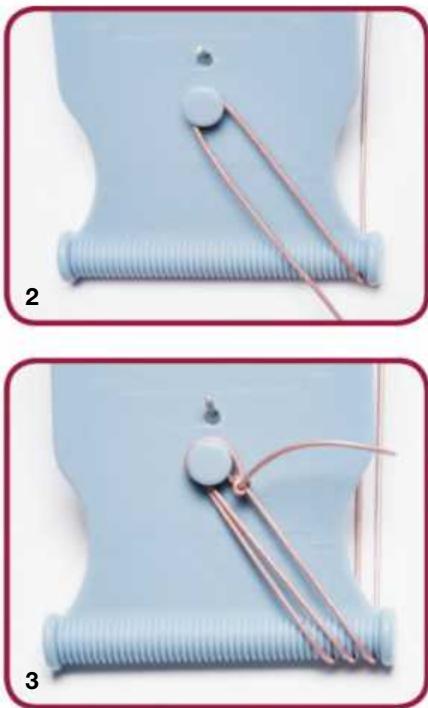
5 Cut a 7-ft. (2.13 m) piece of Wild-Fire and thread a needle on it. To anchor the thread by making a selvage edge: Starting from the left, go under the first warp, over the middle warp, and under the third warp. Leave a 3-in. (7.6 cm) tail. Looping the thread around, go back over the third warp,

under the middle warp, and over the first warp. Continue until you've made about a $\frac{3}{16}$ -in. (5 mm) selvage edge, ending above the first warp.

6 Bring the needle under the warps and pick up two round crystals. Slide them toward the first warp. Place your index finger under the warps and push the beads up between the warps.

7 Sew back through the crystals, keeping the needle on top of the warps. Tighten the thread (see "The right tension").

8 Bring the needle under the warps and pick up four 11° seed beads. Slide the beads toward the first warp.



Place your index finger under the warps and push pairs of 11's up between the warps. Sew back through the 11's, keeping the needle on top of the warps.

9 Repeat steps 6 to 8 until the beaded section is within $\frac{3}{4}$ in. (1.9 cm) of the finished length, ending with a pair of crystals. Weave a $\frac{3}{16}$ -in. (5 mm) selvage edge as in step 5. On each end of the bracelet, tie a knot around the nearest warp and trim the excess thread. Apply G-S Hypo Cement to the selvage edge and the knot. Allow to dry.

10 Remove the bracelet from the loom by carefully cutting the cord near the buttons on the back of the loom. Trim the excess cord close to the selvage.

11 Apply Loctite Gel to the inside of a clasp half. Insert one end of the bracelet. Repeat on the other end, making sure to position the clasp correctly. Allow to dry.



**Bead Style
BONUS**

SUBSCRIBERS: Visit BeadStyleMag.com/bonus for a step-by-step video with extra tips and design variations.

Knotting the thread

If you like, you can tie the thread to the first warp when you start the selvage edge. Also, if you have trouble cutting the excess thread, trim it after the glue is dry.

The right tension

Keep the tension even throughout the piece. If your bracelet buckles, the tension in the warp cords may have been inconsistent. Also possible: Overtightening the weft (the crosswise thread). It takes practice, but also make sure the thread isn't too loose; otherwise excess thread might show and your bracelet will lack structure.



What you'll need

bracelet 6 3/4–7 3/4 in. (17.1–19.7 cm)

- ◆ 52–62 4 mm round crystals
- ◆ 1–2 g 11° seed beads
- ◆ 54 in. (1.37 m) leather cord, 1 mm diameter
- ◆ WildFire bead weaving thread, .006
- ◆ 10 mm magnetic clasp (outer measurements are 22 x 12 mm)
- ◆ Jewel Loom with metal rod
- ◆ diagonal wire cutters
- ◆ size 10 or 11 beading needle
- ◆ needle threader (optional)

- ◆ G-S Hypo Cement
- ◆ Loctite Gel

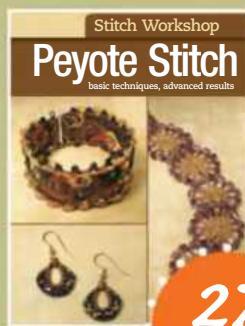
Jewel Loom and WildFire from Dreamtime Creations, 866.874.6748, dreamtimecreations.com. Leather cord and clasp from Leather Cord USA, leathercordusa.com. Check your local bead store for supplies. To find the nearest store, visit beadshopfinder.com.

Supply note

You can use the needle that comes with the Jewel Loom or a shorter size 10 or 11 beading needle for this project.

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MAGAZINE

Cover story



Make a multi

Gemologist Clare Thanhauser shows you



vermeil cones • While vermeil findings (sterling silver plated with gold) will add to your costs, using precious metals like gold or sterling silver lends a high-end feel (see singarajimports.com or starsclasps.com for options).

box clasp • A gorgeous vermeil clasp adds a professional touch, especially when it's set with a crystal or gemstone accent. (See jessimports.com for sterling and vermeil styles.) Buy a larger clasp to support the strands; a safety catch will provide extra security.

brushed gold beads • Vermeil beads are often sold by weight or in short strands. I bought these Thai ovals and teardrops at a bead show, but you can find similar beads at silverinstyleusa.etsy.com.

natural gemstones • These untreated apatite strands cost around \$25 per strand; faceted rondelles and deeper colors will command a higher price tag. Try raregemstone.etsy.com for similar strands.

strand for less

how to manage supply costs





1



2



3



4



5

1 necklace • Cut nine 23–25-in. (58–64 cm) pieces of beading wire. On each of five wires, string color A rondelles interspersed with metal beads until the strands are within 3 in. (7.6 cm) of the finished length. For the necklace to hang naturally when worn, vary the strand lengths by a couple of rondelles. Repeat on the four remaining wires with color B rondelles. Cut a 4-in. (10 cm) piece of 20- or 22-gauge wire. Make a wrapped loop (see Basics, p. 58). Make four wire loops.

2 On one end of a color A strand, string two or three seed beads, a crimp bead, a seed bead, and a wire loop. Go back through the beads just strung and tighten the wire. Repeat to attach the remaining color A strands to the loop. Repeat on the other side. Repeat with the color B strands using the remaining wire loops. Check the drape and add or remove beads. Crimp the crimp beads (Basics) and trim the excess wire.

3 On each end, string a stopper bead (this is optional but will help position the loop inside the cone), a cone, and a 3–4 mm spacer. Make a wrapped loop.

4 Gently twist the strands. Open a jump ring or chain link (Basics). On one side, attach a pair of loops to a clasp. Close the jump ring. On the other side, use a jump ring to attach the remaining clasp half or chain extender.

5 Optional: On a head pin, string an accent bead and make the first half of a wrapped loop. Attach the dangle to the chain and complete the wraps. Twist the strands gently to wear. *

More ways to save

- String Czech glass or Chinese crystal rondelles instead of gemstones. With their faceting and unusual finishes, you won't feel like you're sacrificing style.
- Buy in bulk where possible, such as longer spools of flexible beading wire. (That said, stick with a high-quality wire that doesn't kink or stretch.) If you make many multistrands, buy multiples of a versatile style of cone.

"I have fallen under the spell of apatite. But this design would work in a variety of different colors, and using faceted dyed quartz (or even naturally occurring citrine and amethyst, which are almost always heat treated) would lower the price point considerably."

What you'll need

necklace 17 in. (43 cm)

- ◆ 9 13–15-in. (33–38 cm) strands 4–5 mm faceted gemstone rondelles, 5 in color A and 4 in color B
- ◆ 30–40 7–11 mm metal beads
- ◆ 1 g 11° seed beads, in two colors
- ◆ 8–10 mm accent bead (optional)
- ◆ 4 2–3 mm stopper beads (optional)
- ◆ 4 3–4 mm spacers
- ◆ flexible beading wire, .014 or .015
- ◆ 16 in. (41 cm) 20- or 22-gauge wire
- ◆ 2-in. (5 cm) decorative head pin (optional)
- ◆ 2 6–8 mm jump rings or chain links
- ◆ 4 cones
- ◆ 18 crimp beads
- ◆ box clasp (or lobster claw clasp and 2-in./5 cm chain extender)
- ◆ 2 pairs of chainnose pliers
- ◆ roundnose pliers
- ◆ diagonal wire cutters

Check your local bead store for supplies. To find the nearest store, visit beadshopfinder.com.

Clare Thanhauser

Contact Clare at artemisarts@aol.com or visit moontreeboutique.etsy.com or clarethanhauser.com.



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What's your sign?

Cathy
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addresses hot
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topics

Guide your customers to easy sales ♦ by **Cathy Frangie-Hatch**

When selling jewelry in a retail setting, you'll need signs, photos, and posters — key graphic merchandising elements designed to attract attention, communicate information, reinforce your brand's identity, and entice customers to buy. So display signage that makes a difference.

TAGS, CARDS, AND LABELS

First things first: How are you going to identify and price your merchandise? You can handle this in a variety of ways, but whatever method you choose, be sure your brand's image is consistent.

DIY: Because there's such a huge variety of papers, paper stock, and cutters, it's easy to make your own jewelry tags and cards. From a small price tag to a larger label telling a piece's story, make your tags consistent by using the same paper and ink color for everything. Also consider having a customized label or stamp made with your logo to speed up the process.

Customize standard tags: Many suppliers sell basic tags and cards that can be customized using a stamp, label, or design element like a brand-specific color. You'll be limited to the sizes and shapes available from the supplier, but these are a great, inexpensive way to ensure a professional look while still maintaining the brand's personality.

Create custom pieces: If you have an established logo for your jewelry business, this is a unique way to keep your merchandising consistent between products and within a larger boutique where you may not be the only jewelry vendor. Work with a local graphic designer, or check online for tag, card, or label makers that work with small jewelry businesses. They know what you need and can make the process as



Circle tag by dolphinbead.com



Skinny bracket tag from saddlehillstudios.com

what better place to give it to your customers than right there on the jewelry they are buying!"

SIGNAGE

As customers breeze through a shop, they can be easily distracted by many things. Use signage like a road map to guide customers through your display.

There are basically three types of signage to consider:

1. Price. This should be marked on your merchandise tags. Be sure to tag every item. And if the store requires you to use a numeric or alphabetic code for sales tracking, include it here. If you have a number of items at the same price point, consider grouping them together with a table or wall sign indicating the price.

2. Identifier. While necklaces, bracelets, and earrings are self-explanatory, any unusual product categories will need identification, especially if you're not there to explain them personally. For example, my beaded bookmarks, eyeglass holders, wineglass charms, and wire-wrapped sun catchers all have signs that help buyers understand what they're looking at.

3. Product information. It pays to include signs that say "Sterling silver," "Genuine gemstones," or "Swarovski crystal" where applicable so your customers know what makes a piece special. These specifics can also help you command higher price points.



Photo: Brad Lowell; hair and makeup: Sherri Jessee; model: Katie Silcox; jewelry: Bold by Kattour Jewelry



Photo: Scott Smallin; graphic designer: Heather Rosenman Designs; jewelry: ARTiFACTS Gemstone Jewelry

You can easily make signs on your computer or buy preprinted signs through a display company. Follow these guidelines for your signage:

1. Choose an easy-to-read font and use it consistently.
2. Use the same symbol, logo, or color on all of your signs.
3. Be as concise as possible.
4. Display all signs in identical holders.

POSTERS

A beautiful poster with your logo and a stunning image of your jewelry is one of the most effective ways to attract attention and convey your brand identity. Though taking these photos may seem daunting, there are creative ways to get the help you need.

Photography: You'll need photos of your work to share on social media, your website, and with customers. To hone your skills, take a weekend seminar at your local adult education program or enroll in an online photography class. If you choose to have professional photos taken, shop around as rates and fees can vary widely.

Talk to wedding and portrait photographers to see if they have the studio capacity and experience to take still photos of products. Book an hour with them and take your pieces and a variety of props for display options. In an hour, expect to get two to four pieces photographed for a cost of \$100 to \$150. Be sure to state up front, and get in writing if possible, that you will be using

the photos for collateral material and expect to retain all rights to the photos.

You can also check the local want ads and Craigslist for an experienced freelance photographer who is willing to come to your jewelry studio or home, set up, and shoot your jewelry for you. Fees may range from \$75 to \$90 per final shot. You may also be charged for travel and retouching time.

Try connecting with people who coordinate photo shoots that may need jewelry. Hair and makeup artist Sherri Jessee (sherrijessee.com) says, "I organize editorial photo shoots, and it's helpful for me to have items loaned in for a shoot rather than having to purchase them myself. Jewelry can be extremely costly, so to be able to use, feature, and return specialty items to enhance the theme I'm working on is very cost effective," (see photo, upper left). All parties generally sign a release allowing full use of the photos; just make sure you clarify your usage rights up front.

You can use these professional shots to design your own signs and posters on your computer with programs like Publisher or Photoshop. Be creative about combining images, your logo, and a tag line if you use one. You can have the posters printed at Walgreens or Kinkos (or see "DIY designs," right). Or you can hire a graphic designer to put your posters and promotional materials together. Be sure to get references and clearly state your expectations so you don't waste time and money.

Framing: Always use professional poster frames to hang your oversized signs and posters. They're designed to weather all kinds of treatment and will hold up much better in the long run. Purchase several at a time, and don't forget to buy the recommended hanging hardware.

Attracting customers and answering their unspoken questions with proper signage eliminates many barriers to making a sale. The better customers understand your offerings, the more appealing your products will be. And that will translate to better sales! *

Resources

Tags and labels

- boiseticketsandtags.etsy.com
- dolphinbead.com
- firemountaingems.com
- riogrande.com
- saddlehillstudios.etsy.com
- xpresstags.com

Signage and display items

- jewelrydisplay.com
- jewelrysupply.com
- nilecorp.com
- storesupply.com

DIY designs

- 123print.com
- cafepress.com
- canva.com
- officedepot.com
- posterprinthouse.com
- promodirect.com
- stocklayouts.com
- vistaprint.com
- zazzle.com

Cathy Frangie-Hatch was recently named Best Jewelry Designer 2015 by the Myrtle Beach Award Program. She launched Bold by Kattour Jewelry 10 years ago, and her business quickly grew into an obsession. Contact Cathy at boldbykattour@aol.com or via boldbykattour.com.

TEXTURED



TRENDSETTER



BRACELET

Customize a bracelet with a handmade clasp and chain

by Jennifer Krisch

This bracelet is a showcase in texture — the smooth, satiny finish of tiny shells or pearls and matte or transparent seed beads contrasting with the branched, pointed edges of stick beads. I bought the wood seed bead chain at Michael's several years ago, but you can easily make your own with seed beads and jump rings — I'll show you how!



1 bracelet • Cut a 3-in. (7.6 cm) piece of 20-gauge wire. On one end, make a wrapped loop (see Basics, p. 58). Repeat with a second wire.

2 Cut a 10-in. (25 cm) piece of beading wire. On one end, string a crimp bead and a wrapped loop. Go back through the crimp bead and tighten the wire. Crimp the crimp bead (Basics). Attach two more pieces of beading wire.

3 On one wire, string 6° color A seed beads until the strand is within 1¼ in. (3.2 cm) of the finished length. Tape the end. On the second wire, string 3–4 mm shells or pearls to the

same length. On the remaining wire, string five to seven 11° seed beads. String stick beads until the strand is within ½ in. (1.3 cm) of the other strands, then string five to seven 11°s.

4 Make two 6–7-in. (15 cm) beaded chains, one each in colors B and C (see "Make a beaded chain," p. 50). Attach the chains between the three strands to the wrapped loop.

5 Lightly twist or braid the strands. Attach the strands to the remaining wire loop, tightening and crimping the beading wire as before, and using jump rings to attach the beaded chain.

6 On each end, over the wire, string a bead cap or cone. Make the first half of a wrapped loop (Basics).

7 Make an S-hook clasp (p. 50). On one end, attach the clasp to the wire loop. Complete the wraps.

8 On the other end, complete the loop's wraps. Use a jump ring to attach the loop and a decorative link.

"Experimenting with all mediums and developing your own techniques helps you find your voice as a jewelry artist and provides the personal challenge that keeps creativity alive!"

Make an S-hook clasp

1. Cut a 3-in. (7.6 cm) piece of 18-gauge wire. On one end, using roundnose pliers, form a small loop. Form a small loop on the other end facing the opposite direction.
2. Using a pen or cylindrical object, bend half the wire into a curve. Reposition the pen and bend the remaining wire into a curve facing the opposite direction. The small loops should be facing outward.
3. Hammer the hook on a bench block to flatten and texture it.



Make a beaded chain

Open a jump ring (see Basics, p. 58). String two 6° seed beads. Close the jump ring. Open a second jump ring. String two 6° seed beads. Attach the second jump ring between the beads on the previous jump ring and close the jump ring. Repeat until the chain is the desired length.

NOTE: For sturdiness, use the heaviest-gauge jump rings that will still fit through the seed beads.



earrings • For each earring: Make a beaded chain (see above), attaching only five jump rings but adding four 6° seed beads to each jump ring.



What you'll need

bracelet 8 in. (20 cm)

- ◆ 6-in. (15 cm) strand 9–16 mm stick beads
- ◆ 6-in. (15 cm) strand 3–4 mm shells or pearls
- ◆ 12–15 g 6° seed beads, 4–5 g each in colors A, B, and C or assorted colors
- ◆ 10–14 11° seed beads
- ◆ 15–20 mm decorative link
- ◆ flexible beading wire, .014 or .015
- ◆ 3 in. (7.6 cm) 18-gauge wire
- ◆ 6 in. (15 cm) 20-gauge wire
- ◆ 56–64 6–7 mm 21–22-gauge jump rings
- ◆ 5 mm jump ring
- ◆ 2 20 mm bead caps or cones
- ◆ 6 crimp beads
- ◆ 2 pairs of chainnose pliers
- ◆ roundnose pliers
- ◆ diagonal wire cutters
- ◆ hammer and bench block
- ◆ pen or cylindrical object
- ◆ crimping pliers (optional)

earrings

- ◆ 3 g 6° seed beads, 1 g each in colors A, B, and C or assorted colors
- ◆ 10 6–7 mm 21–22-gauge jump rings
- ◆ pair of earring wires
- ◆ 2 pairs of chainnose pliers

Check your local bead store for supplies. To find the nearest store, visit beadshopfinder.com.

Jennifer Krisch

Athens, Ohio

Contact Jennifer at jenniflair@aol.com or visit jenniflairjewelry.etsy.com.



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Braided beauty necklace

String seed beads for a four-part braided necklace

by Stephanie Martin

A special request from a Florida State University fan resulted in this fluid garnet and gold seed bead necklace. String your favorite high-contrast color palette for a party look, or opt for a subtle blending of burnished metallics and subdued hues for everyday wear.



1



1 necklace • Cut eight 24–26-in. (61–66 cm) pieces of nylon thread. String four strands of color A and four strands of color B seed beads, each 18–20 in. (46–51 cm) long.

2



2 Pair two strands of color As and tie a surgeon's knot (see Basics, p. 58) on each end. Repeat with the remaining color A strands. Repeat with pairs of color B strands. You'll have two pairs of each color. From now on, each pair will be treated as one strand.

3



3 On one end, make pairs with a color A and color B, then tie a surgeon's knot with all four pairs. Use a binder clip to fasten the thread above the knot to a workboard. Position the color A strands in the center.



4



5



6



7



8



9

4 To make a four-part braid: Starting with the center strands, cross the left strand over the right strand.

end. Close the jump ring. On the other end, use a 4 mm jump ring to attach a lobster claw clasp and the crimp end. *

5 Cross the pair of color B strands on the right over so it's between the two color A strands.

6 Cross the pair of color B strands on the left over the left color A strand. The color B strands are now in the center.

7 Braid as in steps 4 to 6, alternating color A and B pairs and keeping consistent tension and length for each section, until you've reached the end. Tie a knot with all four pairs. Apply glue to each knot.

8 On each end, use chainnose pliers to close a crimp end around the knot. Trim the excess thread with diagonal wire cutters or use a thread burner.

9 On one end, open a 6–7 mm jump ring (Basics) and attach the crimp

Thread tip

If you use a nylon thread like C-Lon or Nymo, be sure to stretch and condition it first with Thread Heaven or beeswax. Wax the thread, working from the cut end toward the spool, to make it more manageable and eliminate fraying.

You can also use KO thread, which is the same as Nymo size D. Because it's prewaxed, conditioning isn't necessary. It's easy to thread and is supple and abrasion resistant.

What you'll need

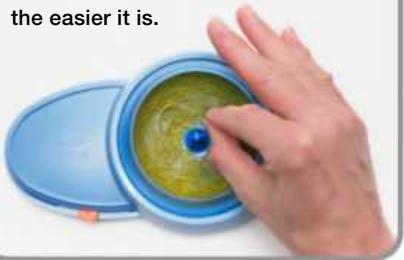
necklace 17½ in. (44.5 cm)

- ◆ 30 g 11° seed beads: 15 g each in colors A and B
- ◆ 16 ft. (4.9 m) nylon thread, size D or O
- ◆ 6–7 mm jump ring
- ◆ 4 mm jump ring
- ◆ 2 crimp ends
- ◆ lobster claw clasp
- ◆ 2 pairs of chainnose pliers
- ◆ diagonal wire cutters
- ◆ G-S Hypo Cement
- ◆ beading needle, size 12 or bead spinner
- ◆ work board
- ◆ binder clip
- ◆ thread burner (optional)

Garnet and gold seed beads from Bead Supplies to Go, beadsuppliestogo.etsy.com. Metallic gold iris and semi-glazed olive seed beads from Eclectica, 262.641.0910, eclectica-beads.com. Check your local bead store for supplies. To find the nearest store, visit beadshopfinder.com.

Bead spinners

If you string a lot of seed beads, consider getting a bead spinner. It works by stringing a large quantity of seed beads onto a curved needle. Spinners are available in both manual and battery-operated models. It's a bit tricky to position the needle in the bowl to catch the beads, but once you master it, it will cut down your stringing time. Be sure to add enough seed beads to cover the bottom with several layers — the more seed beads in the bowl, the easier it is.



Stephanie Martin

Orlando, Florida

Contact Stephanie at stephaniemartinco@gmail.com or visit stephaniemartinco.etsy.com.





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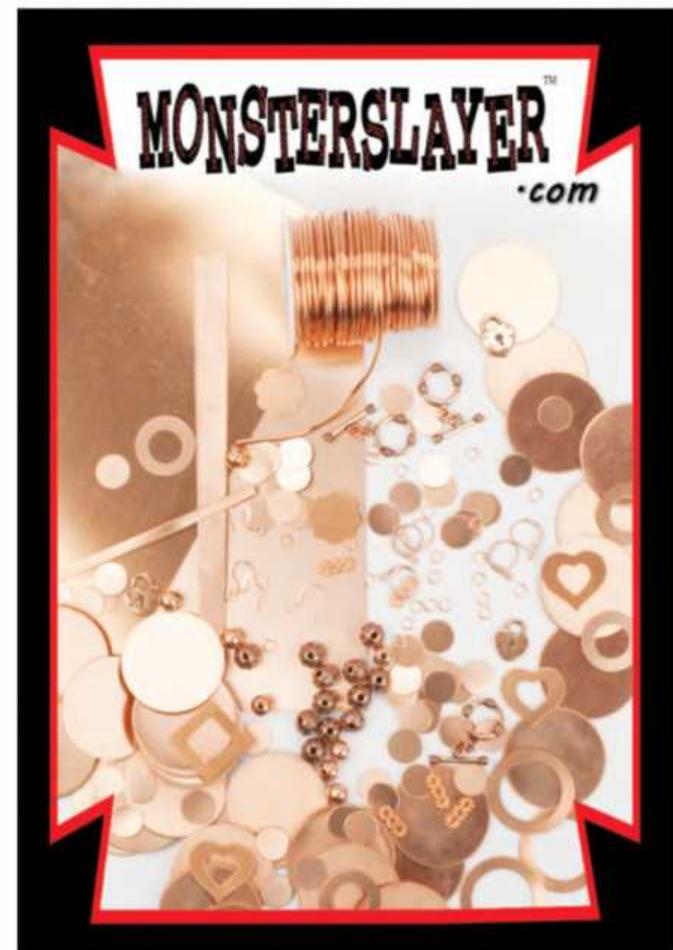
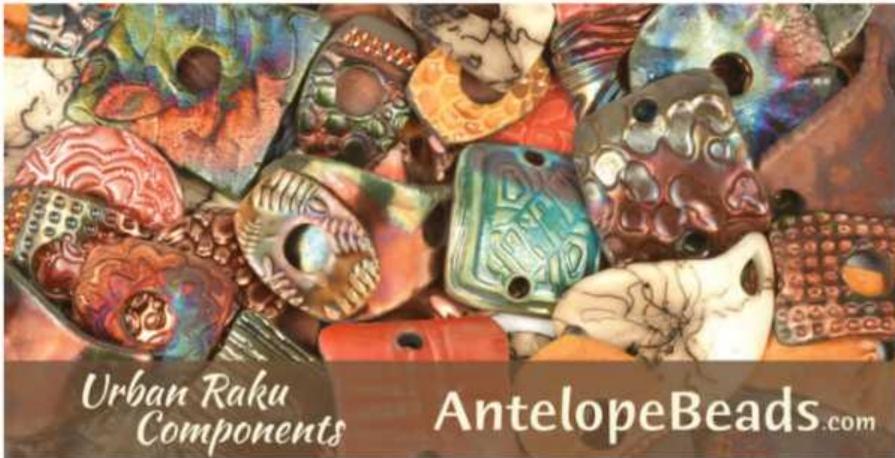
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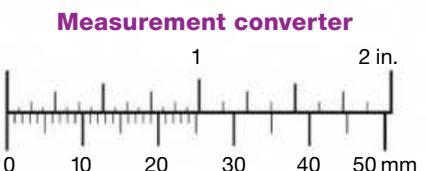
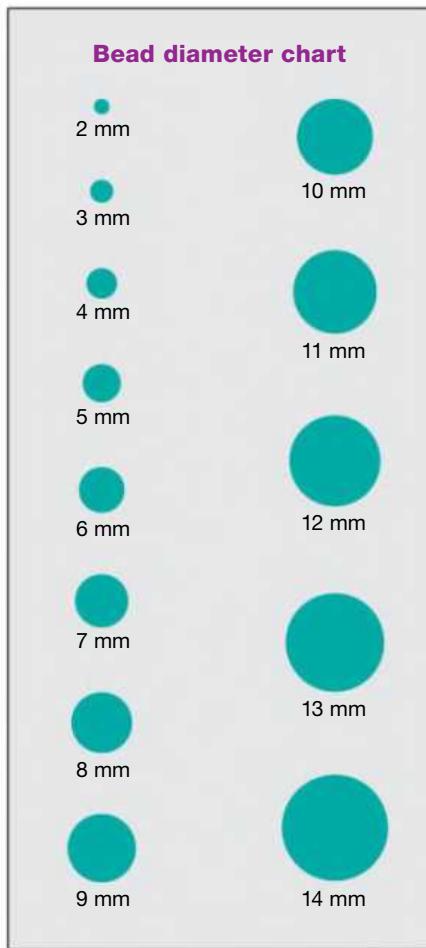
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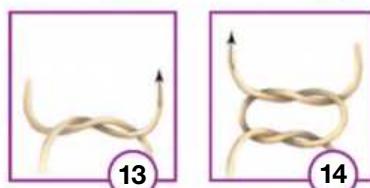
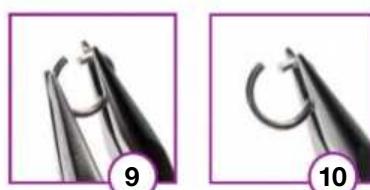
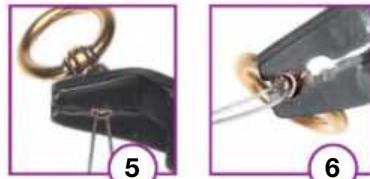
Matinee 20–24 in. (51–61 cm)

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Rope 40 in. (1 m) or more

Lariat 48 in. (1.2 m) or more

A step-by-step reference to key jewelry-making techniques used in bead-stringing projects



Cutting flexible beading wire

1 Decide how long you want your necklace or bracelet to be. Add 6 in. (15 cm) and cut a piece of beading wire to that length.

Flattened crimp

2 Hold the crimp bead with the tip of your chainnose pliers. Separate the wires and squeeze the pliers firmly to flatten the crimp bead. Tug the clasp to make sure the crimp has a solid grip on the wire. If the wire slides, remove the crimp bead and repeat with a new crimp bead.

3 The flattened crimp.

Folded crimp

4 Position the crimp bead in the notch closest to the crimping pliers' handle.

5 Separate the wires and firmly squeeze the crimp bead.

6 Move the crimp bead into the notch at the pliers' tip. Squeeze the pliers, folding the bead in half at the indentation.

7 The folded crimp.

Opening a jump ring or loop

8 Hold the jump ring or loop with two pairs of chainnose or bentnose pliers.

9 To open the jump ring or loop, bring one pair of pliers toward you.

10 The open jump ring. Reverse the steps to close.

Attaching a clasp

11 For a two-piece clasp, on each end, string: spacer, crimp bead, spacer, Wire Guardian (optional), half of a clasp.

Check the fit, and add or remove beads if necessary. Go back through the beads just strung and tighten the wire. Crimp the crimp bead and trim the excess wire.

12 Or, follow step 11 to attach a lobster claw clasp on one end and a soldered jump ring or chain extender on the other.

Square knot

13 Cross the left end over and under the right end.

14 Cross the right end over and under the left end. Pull both ends to tighten the knot.

Continued on page 60

Meet **Nellie** the Newbie

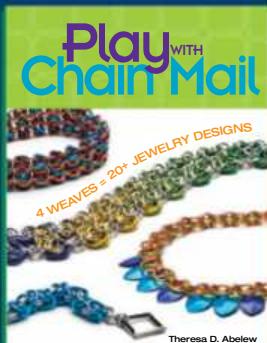
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Nicole McGuire, VP Consumer Marketing, Date: September 29, 2015.		

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Surgeon's knot

15 Cross the right end over the left and go through the loop. Go through again. Cross the left end over the right and go through. Pull the ends to tighten the knot.

Overhand knot

16 Make a loop and pass the working end through it. Pull the ends to tighten the knot.

Plain loop

17 Trim the wire $\frac{3}{8}$ in. (1 cm) above the bead. Make a right-angle bend close to the bead.

18 Grasp the wire's tip with roundnose pliers. Roll the wire to form a half circle.

19 Reposition the pliers in the loop and continue rolling, forming a centered circle above the bead.

20 The finished loop.

Wrapped loop

21 Make sure there is at least 1 $\frac{1}{4}$ in. (3.2 cm) of wire above the bead. With the tip of your chainnose pliers, grasp the wire directly above the bead. Bend the wire (above the pliers) into a right angle.

22 Position the jaws of your roundnose pliers vertically in the bend.

23 Bring the wire over the pliers' top jaw.

24 Reposition the pliers' lower jaw snugly in the curved wire. Wrap the wire down and around the bottom of the pliers. This is the first half of a wrapped loop.

25 Grasp the loop with chainnose pliers.

26 Wrap the wire tail around the wire stem, covering the stem between the loop and the bead. Trim the excess wrapping wire, and press the end close to the stem with chainnose or crimping pliers.

Making a set of wraps above a top-drilled bead

27 Center a top-drilled bead on a 3-in. (7.6 cm) piece of wire. Bend each end upward, crossing the wires into an X.

28 Using chainnose pliers, make a small bend in each wire to form a right angle.

29 Wrap the horizontal wire around the vertical wire as in a wrapped loop. Trim the excess wrapping wire.

Split ring

30 Proper position of split-ring pliers. *

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Rising star

Sara Broski



Soft colors and a dash of sparkle take resin jewelry from playful to posh



About me

I live in Kingston, Pennsylvania, with my husband and our four crazy cats. We just got married this year and spend a lot of time working on our fixer-upper home. I love decorating, thrifting, cooking (and eating), and any kind of craft. I've been working full-time from home making jewelry for about three years. My parents also own their own business out of their home, which is probably where I got my independent spirit.

My jewelry-making start

Ever since I could hold a pencil, I've never stopped creating. Though I paint, draw, and craft constantly, I've always had a natural love for jewelry and fashion. In all the things I've made throughout my life, resin jewelry is the one that stuck and eventually became my full-time job.

I started making jewelry about seven years ago as a hobby. I lived in an apartment at the time and realized I could do PMC and resin jewelry with minimal investment and equipment. What interested me about both of these mediums was the ability to create just about any shape from scratch. It was important to me to sculpt and sand my own molds so that my designs would be truly original. I love the freedom resin gives me.

Giving resin a sophisticated spin

I'd always seen resin jewelry more on the kitschy side, which was never my style. Instead, I use resin to mold pieces that are simple, sparkly, and pretty — an alternative to gemstone jewelry. I draw a lot of inspiration from the various pigments and glitters in my stash. It's fun to mix

and match and see what happens. A couple years ago, I started incorporating gold, silver, and copper leaf in addition to glitter. My customers have also been known to inspire me by suggesting color combinations.

I use metal findings that are either sterling silver or 14 karat gold-filled to add to the feeling of luxury. The glitter and metal leaf add just the right playful element without feeling like it's geared toward kids and teenagers. I think this blend of fun and sophistication is a huge part of why this style is successful. I also try to keep my jewelry affordable, so that definitely factors into my designs.

My advice for beginning jewelry makers

The best advice I can give is threefold: be original, experiment, and be persistent. First, create original designs, something potential customers have never seen before, and you'll grow your client base. I have many loyal customers who have been with me since I was making jewelry from a tiny table in my bedroom.

Second: Dare to experiment. If you have an idea that seems crazy, try it! Risks are necessary for originality, and if it ends up being unsuccessful, move on to the next idea.

Which brings me to number three: Persistence. It pays off. There are lots of things you might have to tweak about your jewelry along the way, especially if you're trying to sell it. I adjusted my pricing, photos, and audience (eventually selling on Etsy instead of at local craft shows). Figure out who your customer is and where your brand belongs. If you have designs you truly believe in, don't give up on them. *

Contact Sara via tinygalaxies.etsy.com or tinygalaxies.com.

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